

Did YOU do
your
6-20-24
Today?

A Guide To Effectively Maximize Your
Daily Practice & Goals...

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What is 6 - 20 - 24?

I'm glad you asked...

6 - 20 - 24, is an idea I developed to help students and professionals maximize their practice session throughout each day. As musicians, we always "wish" we had more time to simply sit down and practice for hours without being disturbed. Unfortunately, this is not always practical as we have this thing called "LIFE".

GOOD NEWS! This CAN help speed up your development on your musical journey.

6 - 20 - 24 will do a couple things.

- Help you organize your daily practice & goals.
- Make practice less daunting by breaking it up into smaller chunks

CONCEPT:

The concept is simple. This process requires that you dedicate **SIX** practice sessions, **TWENTY** minutes in length, within **TWENTY-FOUR** hours (6 - 20 - 24). Completing this process, will allow you to get two hours of focused practice daily. Since we are not awake for 24 hours a day, this is to be completed in groups of time and within a 6 - 8 hour time period. Example: plan out 1 ½ hour of time and complete three 20-minute sessions with breaks in between. As a student and or professional musician, ensembles and gigs will supplement your individual daily practice. This is in turn can easily turn into upwards of 4 HOURS of playing your horn a day!

****Does this mean that you ONLY need 2hrs of practice a day? Absolutely, not!** Listen to your body. As you build endurance and new habits, you will/may start to practice more than two

hours individually. Keep using the format for all of your sessions.**

The exciting thing about this concept is that you accomplish your daily practice goals easily without any daunting unproductive practice sessions.

CHANGING YOUR MINDSET:

As with most musicians, the hardest part of practice is "SITTING DOWN" and getting started. Secondly, we begin to "THINK" about how much time we have to practice. In most cases, we begin practice without having clear goals in mind. Maximizing the 20 minutes of each session will allow you to focus each session to address your deficiencies and goals. (Free from Cell Phone, Facebook, and Instagram etc.)

HONESTY:

Be honest with yourself.... I know, I know.... This is the most difficult part of being a musician. Having these 20 minutes session will allow you to clearly identify those "shaky" aspects of your playing and address them in each session. In order to improve, we must constantly put our playing "under the microscope." Address the issues DON'T run from them.

Remember, "Perfection is not attainable, but if we chase perfection we can catch excellence."
- Vince Lombardi

REST:

Rest... Something we wish we would have done but don't realize it until we start to "FEEL" it. The 20 minutes sessions allow you to "STOP" and rest your chops. This time will force you to get the horn "OFF YOUR FACE". This is your opportunity to get up, stretch, clear your mind and get ready for your next session.

CONSISTENCY:

This only works if you do! Be diligent in your efforts and patient with your progress. Stay consistent with this regimen until it becomes a fixture in your daily lives. Results will follow!

SESSION GOALS:

I recommend that you keep a **practice journal** to track what you have practiced. Be specific, list tempo markings, issues with playing, things that went well, and what needs improvement? Before you start each session look back on your previous work and set goals and refocus goals for every task. Start each session with a focus to improve on items played previously. This helps keep you working towards accomplishing your goals for the session, week, month, year, etc.

*Soon, you will feel awkward if you aren't getting in your
6 - 20 - 24 daily.*

SAMPLE 6 - 20 - 24

(General)

****PUT YOUR PHONE ON AIRPLANE MODE BEFORE EACH SESSION****

1st 20 Minutes Session (WARMUP)

- Breathing/meditation/Centering
- Mouthpiece Siren Buzzing (w/Resistance. ex. plastic tube or leadpipe). Not stopping air or shifting embouchure. Establishing a connection with brain, lips and mouthpiece before adding the instrument. *The goal is to NOT stop the air or shift embouchure.*
- (Sostenuto) LONG TONES - (F3)
- Lip Bends thoughts partials.
- *This helps set corners (embouchure) in place, and forces you to be conscious of pitch, while keeping your air consistent and focused. This also centers your tone. Keep lips supple.*
- Glissing (*Keep the air moving*)
- SLOW Lip Slurs, Scales (focus on air flow & intonation)
- Two note articulations
- Repeated note speed training (1 min)

2nd 20 Minutes Session (WARMUP CONT.)

(Set phone to airplane mode)

- Lip Flexibility/Trill Exercises (Faster slurs, Brad Edwards etc.) - use Metronome
- Scales/Patterns (ALL articulations - Legato, Tenuto marcato, tenuto, Stacato etc.)
- Articulation Exercises (Arbans, Kopprash, Bitsch etc.)

3rd 20 Minutes Session (Maintenance)

(Set phone to airplane mode)

- Flow studies, Legato studies (*slide technique*)
- Range Studies (Vining, Tuba Studies for F/ attachment work, Rochut in Tenor Clef and 8vb etc.)
- Warm - down (DO THIS)

4th 20 Minutes Session (Set phone to airplane mode)

- **ATTACK** deficiencies

- Technical studies related to passage of solo literature
- Select phrases from solo literature/excerpts of ensemble music
- Solo Literature (Assigned items)

5th 20 Minutes Session (Set phone to airplane mode)

- Solo Repertoire **ONLY**
*This session should be recorded (see below)

6th 20 Minutes (**plus**) OPEN Session (Set phone to airplane mode) Examples: (Pick one or two)

- Revisit previous items that need improvement (solo rep, method studies, excerpts, etc).
- Start working on new materials.
- Miscellaneous Focus - example. Jazz Improvisation Vocabulary (Vertical, Horizontal Line Development), Learn New Tune? (If needed or desired)
- Sight-Reading Practice (5 minutes, read duets w/ friend etc.)
- Fun Practice - Play something that makes you happy!
- LISTENING!!!!

**ALWAYS WARM DOWN - TAKE YOUR TIME
LOW AND SLOW...**

***The above session schedule can/should be changed to reflect your daily practice goals. Whether it is a focus of playing different styles, building endurance, getting back in "shape" or preparing for an audition or performance etc. Plan out your days so that you can be successful in your sessions. Remember, "Make Every Session COUNT!"*

Notes:

- **Occasionally record all of session 5.** Make it a "studio" style session and push yourself to have a perfect take (use your phone or professional recording device (zoom recorder etc.)
- Use a Metronome. It keeps you HONEST! This metronome helps to track your process towards getting music/exercises up to tempo.
- Have a pencil and notebook for each session to document your practice. Review the previous day notes before each session. PROGRESS NOT PLATEAU.
- Also, practice with a small "compact" mirror on your music stand and watch your embouchure as you practice. Do you have more movement than necessary? You may know what your stand embouchure set feels like, but what does it look like? It is important to know. Practice some two-

octave scales in the mirror to determine where your "break" is? Could you use more top/bottom lip in the mouthpiece? Placing a mirror on your music stand while you practice will help you learn/see what is happening. (Don't over analyze or obsess. Progress takes time.)

- For optimal use of this routine find out how long it takes you to get bored and then start changing your routine often enough so that you never get bored. Only change the content of your practice sessions under the advice of an instructor.

****Does this mean that you ONLY need 2hrs of practice a day? Absolutely, not!** Listen to your body. As you build endurance and new habits, you will/may start to practice more than two hours individually. Keep using the format for all of your sessions.**

SAMPLE 6 - 20 - 24

(Jazz/Commercial focused)

****PUT YOUR PHONE ON AIRPLANE MODE BEFORE EACH SESSION****

1st 20 Minutes Session (WARMUP)

- Breathing/meditation/Centering
- Mouthpiece Siren Buzzing (w/Resistance. ex. plastic tube or leadpipe). Not stopping air or shifting embouchure. Establishing a connection with brain, lips and mouthpiece before adding the instrument. *The goal is to NOT stop the air or shift embouchure.*
- (Sostenuto) LONG TONES - (F3)
- Lip Bends thoughts partials.
- *This helps set corners (embouchure) in place, and forces you to be conscious of pitch, while keeping your air consistent and focused. This also centers your tone. Keep lips supple.*
- Glissing (*Keep the air moving*)
- SLOW Lip Slurs, Scales (focus on air flow & intonation)

2nd 20 Minutes Session (WARMUP Cont.)

(Set phone to airplane mode)

- Lip Flexibility Exercises (Faster slurs)
- Scales/Patterns/Triad Pairs, Dominant 7 Chords etc. (All articulations Staccato, Legato, Marcato, Tenuto etc.)
Make a conscious effort to differentiate between each articulation. If you can't, SLOW them down!
- Articulation Exercises

3rd 20 Minutes Session (Maintenance)

(Set phone to airplane mode)

- "GET YOUR EARS TOGETHER" - Transcribe Aurally
- Warm - down (DO THIS)

4th 20 Minutes Session (Set phone to airplane mode)

- **ATTACK** deficiencies
- 2 Bar Phrasing (*Focus on Targeting 1 and 3 of each measure.*)

- Work on Vertical and Horizontal Chord Spelling & Development. (Helps w/ interpreting and making the changes)
- LISTEN!! Work on playing exact nuances of the MASTER'S and developing your desired sound concept. Listen to your HERO'S. Recordings are you biggest asset. (not just instrumentalist! Singers too!)
- Read/Play Transcriptions, Transcribe, Aurally & Written.
- Ballads, Legato Studies, etc. (Etudes)
- Range Work
-

5th 20 Minutes Session (Set phone to airplane mode)

- Review previous tunes and Learn NEW tunes.

*This session should be recorded (see below) - Listen for development of melodic lines and overall progress making the chord changes. **This step is VERY crucial as you can track your progress and put your playing under a microscope.**

6th 20 Minutes (plus) OPEN Session (Set phone to airplane mode) Examples: (Pick one or two)

- Revisit previous items that need improvement (dexterity, taking licks through all keys, etc.).
- Start working on new materials.
- Sight-Reading Practice (5 minutes, read duets w/ friend etc.)
- Fun Practice - Play something that makes you happy!
- LISTEN, LISTEN & LISTEN TO THE MASTERS!!!!

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Performers

Here are a **FEW** performers that you should know about if you do not already. When listening to other trombone players, pay close attention to how they phrase, their interpretation of the music, articulation, sound, etc. This should get you started.. **FIND MORE ARTISTS...**

Classical

Joseph Alessi
Ian Bousfield
Jay Friedman
Nitzan Haroz
Mark Kellogg
Jörgen van Rijen
Ron Barron
Charles Vernon
Douglas Yeo
Mark Lawrence
Ralph Sauer
Christian Lindberg
Zoltan Kiss
Stuart Dempster
Jim Nova
Eric Crees
Robert Gale
Megumi Kanda
Dudley Bright
Alain Trudel
Abby Conant
John Marcellus
Weston Sprott
Denson Paul Pollard
Donald Knaub
Alan Raph
Randy Hawes
Toby Oft
Carl Lenthe
Natalie Mannix
Peter Steiner
John Romero
Ko-Ichiro Yamamoto
Jeremy Wilson
Amanda Stewart
Brian Hecht
Stefan Schulz

Jazz/Commercial

Lawrence Brown
Michael Davis
Steve Davis
Tommy Dorsey
Nick Finzer
John Fedchock
Carl Fontana
Curtis Fuller
Marshall Gilkes
Wycliffe Gordon
Urbie Green
Al Grey
Steve Wiest
Slide Hampton
Conrad Herwig
J. J. Johnson
Melba Liston
Delfeayo Marsalis
Andy Martin
Dick Nash
Bill Reichenbach
George Roberts
Bill Watrous
Fred Wesley
Kai Winding
Jiggs Whigham
Steve Turre
"Tricky" Sam Nanton
Andre Hayward
Vincent Gardner
Elliot Mason
Michael Dease
Audrey Ochoa
Siya Charles
Jennifer Wharton
Jimmy Cleveland
Ron Wilkins

Resources

If you have not come across these links, here are a few online resources for your perusal.

www.trombone.net/

www.imslp.org

www.tromboneexcerpts.org/

www.jazzednet.org

www.banddirector.com

www.brassmusician.com

**HAPPY
PRACTICING!!**